SULTANS OF SWING
THE VERY BEST OF
DIRE STRAITS
Complete guitar tablature & standard notation transcriptions of all the songs from the album, including melody line, lyrics, guitar boxes & chord symbols.
GUITAR
TAB
EDITION
NATIONAL

SULTANS OF SWING

THE VERY BEST OF

DIRE STRAITS

Published by:
Wise Publications

Exclusive distributors.
Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk IP33 3YB, England.
Music Sales Pty Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

Order No. DG70826
ISBN 0-7119-7303-2

Music arranged by Arthur Dick.
Music processed by Paul Ewers Music Design.
Printed in Malta by Progress Press Company Limited

www.musicsales.com

Wise Publications
part of The Music Sales Group
London / New York / Paris / Sydney / Copenhagen / Berlin / Madrid / Tokyo

GUITAR TABLATURE EXPLAINED

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

DEFINITIONS FOR SPECIAL GUITAR NOTATION

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.

BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.

BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

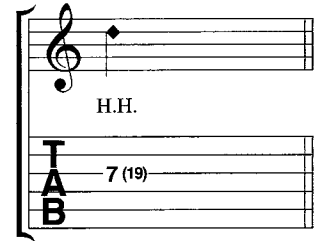
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

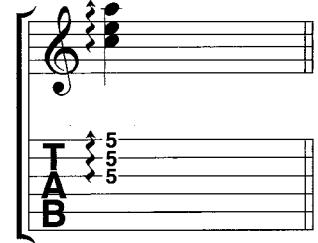
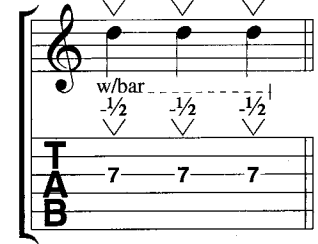
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

ADDITIONAL MUSICAL DEFINITIONS

 (accent) • Accentuate note (play it louder).

 (accent) • Accentuate note with great intensity.

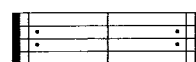
 (staccato) • Shorten time value of note.

 • Downstroke

V • Upstroke

D.𝄋. al Coda • Go back to the sign (𝄋), then play until the bar marked ***To Coda*** 𝄌 then skip to the section marked 𝄌 ***Coda***.

D.C. al Fine • Go back to the beginning of the song and play until the bar marked ***Fine*** (end).

tacet • Instrument is silent (drops out).

• Repeat bars between signs.

1. 2. • When a repeated section has **different** endings, play the first ending **only the first** time and the second ending **only the** second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

SULTANS OF SWING
Words & Music by Mark Knopfler

C
B♭
A
A7
Vx.
shi-ver in the dark, it's raining in the park, but mean - time,
Gtr. 1
Gtr. 3
Dm
C
B♭
A
F
south of the ri-ver you stop, and you hold ev-ery-thing.
C
B♭
A band is blow-ing Dix-ie dou-ble four time,

Vx.
Gtr. 1
Gtr. 2
Gtr. 3
Dm
B♭
C
A
you feel al-right when you hear the mu - sic ring.
Well now you step in - side, but you don't see too ma-ny fa - ces,
com-ing in out of the rain

B♭
A
F
Vx.
— they hear the jazz — go down.
Gtr. 1
Gtr. 2
Gtr. 3
C
B♭
Com-pe - ti-tion in oth-er pla - ces,
Dm
er, but the horns, they blow-ing that sound,
Electric Guitar 2 doubles

C
B♭
C
Vx.
way on down south,
way on down south
Gtr. 1
Gtr. 3
Dm
C
B♭
C
Lon-don town.
Dm
C
B♭
C
You check out

Dm
C
B♭
A
A7
Vx.
Gui - tar George,
he knows
all the chords,
Gtr. 1
Gtr. 3
mind, he's strict-ly rhy-thm, he does-n't want to make it cry or sing,
F
yes, and an old gui - tar is all he can af - ford

Dm
Vx.
when he gets up un-der the lights to play his thing.
Gtr. 1
Gtr. 3
B♭
C
Dm
C
B♭
A
A7
And Har-ry does-n't mind if he does-n't make the scene,

Dm
C
B♭
A
A7
F
Vx.
he's got a day - time job, he's do - ing al - right,
Gtr. 1
Gtr. 3
C
B♭
he can play the hon - ky - tonk like a - ny - thing,
Dm
B♭
sav - ing it up, Fri - day night

C
B♭
C
Vx.
with the Sul - tans,
with the Sul - tans of
B. Vx.
with the Sul - tans of
Gtr. 1
Gtr. 3
Dm
C
B♭
C
swing.
swing.
Dm
C
B♭
C
And a

Dm
C
B♭
A
A7
Vx.
crowd of young boys, they're fool-ing a-round in the cor - ner,
Gtr. 1
Gtr. 3
Dm
C
B♭
A
A7
F
drunk and dressed in their best brown bag-gies, and their plat-form soles.
C
B♭
They don't give a damn a-bout a-ny trum-pet - play-ing band,

Dm
B♭
Vx.
it ain't what they call rock and roll,
Gtr. 1
Gtr. 3
C
B♭
C
Vx.
and the Sul - tans,
yeah, the Sul - tans are play-ing
B. Vx.
the Sul - tans are play-ing
Gtr. 1
Gtr. 3
Dm
C
B♭
C
Vx.
Cre-ole,
Cre-ole, ba - by,
B. Vx.
Cre-ole,
Gtr. 1
Gtr. 3

Dm
C
B♭
C
Vx.
ah ah.
Gtr. 1
Gtr. 3
Dm
C
B♭
A
C
Gtr. 1
Gtr. 3
Dm
let ring
C
B♭
A
Gtr. 1
Gtr. 3

F
C
Gtr. 1
Gtr. 3
B♭
Dm
let ring
C
B♭
let ring
C
Dm
C
B♭
C

Dm
C
B♭
C
Gtr. 1
Gtr. 3
Dm
C
B♭
A
Vx.
And then the man, he steps right up to the mic - ro-phone,
Gtr. 1
Gtr. 3
Dm
C
B♭
A
F
Vx.
and says at last just as the time - bell rings,
Gtr. 1
Gtr. 3

Dm
C
B♭
C
Vx.
swing.'
B. Vx.
swing.'
Gtr. 1
Gtr. 3
Dm
C
B♭
C
Gtr. 1
Gtr. 3
Dm
B♭
C
Gtr. 1
Gtr. 3

Dm
B♭
C
Gtr. 1
Gtr. 3
Dm
C
B♭
C
8va
Dm
C
B♭
(8va)
C

Dm
(8va)
C
B♭
C
Gtr. 1
Gtr. 3
fade
Dm
C
B♭
Dm
C
B♭

LADY WRITER

Words & Music by Mark Knopfler

B C♯m A B G♯m
re-mind-ed me of you, ex - pec-ta-tions left to come up to,— yeah.—
A B C♯m A B C♯m
2. La - dy writ - er on the T. V., yeah, she had an - oth - er
3. La - dy writ - er on the T. V., she had all the brains
4. La - dy writ - er on the T. V., she knew all a - bout a
Pre
Full
A B C♯m A
qua - li - ty. The way you used to look,
and the beauty. The pic - ture does not fit,
his - tory. You could - n't hard - ly write your name,
P.M.
B G♯m
To Coda
and I know— you nev - er read a book.
you talked to me when you felt like this.
I think I—— wan - na just the same as.
let ring…

A
Just the way that her hair fell down a-round her face.
E
2° w/Fill 1
A
Then I re-call my fall from grace.
C♯m
G♯m
2° w/Fill 2
Full
F♯m
Am
1.
An-oth-er time, an-oth-er place.
Fill 1
Gtr. 1
Fill 2
C♯m

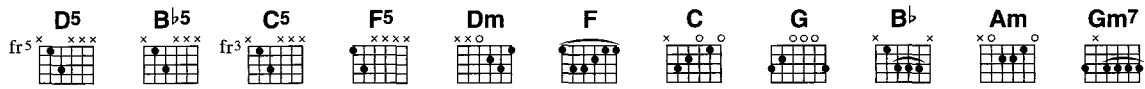
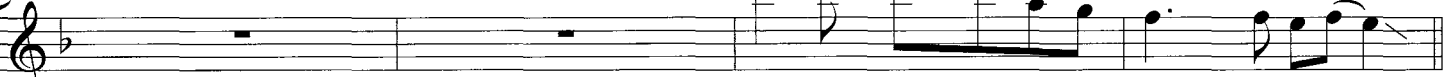
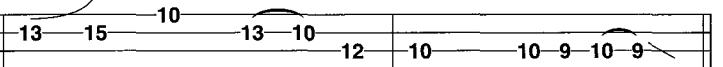
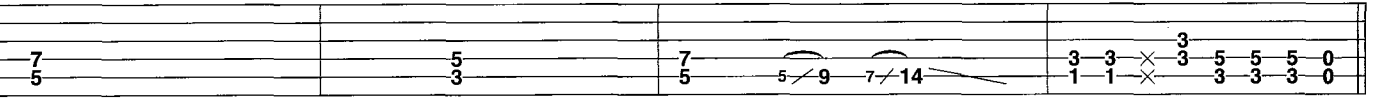
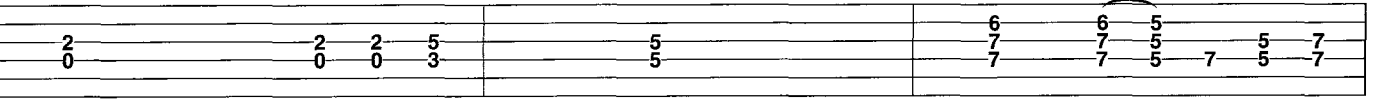
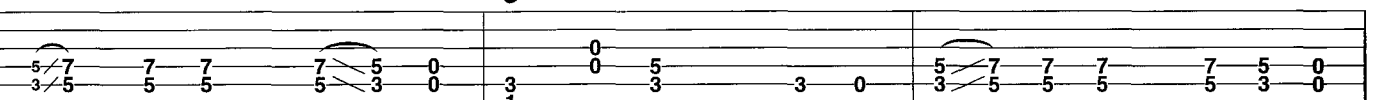
2.
C♯m
E
place.
Yes and your rich old man,
let ring…
B
you know he'd call her a dead ring - er.
G♯m
F♯m
You got the same com - mand plus your moth - er was a jazz sing - er.
Solo
A B C♯m A
etc.
B
Pre
hold bend
Full
Full
B C♯m A B G♯m A
B*
w/wide vib.
½
Full
*downward bend

B C#m A B C#m A
Pre
hold bend
Full
B C#m A B G#m
Full
*downward bend
A E
Just the way that her hair fell down a-round her face.
A
Then I re-call my fall from

C♯m
G♯m
F♯m
grace.
Oh yeah.
An - oth - er
Pre
hold bend
Full
Full
Full
Am
C♯m
D.%. al Coda
time,
an - oth - er
place.
Coda
A
B
C♯m
A
B
C♯m
A
La-dy writ-er on the T. V.,
talk-in' 'bout the Vir - gin Ma - ry.
Yeah
B
C♯m
A
B
G♯m
you know I'm talk-in' 'bout-a you and me and the la-dy writ-er on the T. V., T. V., T. V.
Full
Full

A B C♯m A B C♯m
Pre
w/ad lib. vocal
hold bend
Full Full Full
B C♯m A B C♯m A
Pre Pre
hold bend
Full Full Full Full Full Full Full ½
B C♯m A B C♯m
Full Full
A B C♯m A
Full
Repeat ad lib. to fade
B C♯m A
Pre Pre Pre
Full Full Full Full Full ½

TUNNEL OF LOVE

Words & Music by Mark Knopfler

Verse

B♭5 C5 D5 F5

1. Get-ting cra - zy on the waltz - ers,— but it's the life that I

Fig. 1…

D5
F5
C5
ghost train,
where the cars they scream and slam,
Gtr. 1
Gtr. 2
G5
and I don't know where I'll be to-night,
but I'd
D5
C
al - ways tell you where I am.
2. In a scream - ing ring of
...Fig. 1 ends

Verse
Dm
F
C
Gtr. 3
(acous.)
sim.
fa - ces,
I seen her stand-ing in the
light,
she had a tick-et for the
(Verses 3 & 4(𝄋) see block lyrics)
Gtr. 1
Pre
½
2° w/ad lib. fills
Gtr. 2: w/Fig. 1
G
Dm
C
ra - ces,
yeah,
just like
me
she was a
vic-tim of the night.
I put my hand up-on the
Dm
F
C
le - ver,
said let it rock and let it
roll,
I had the one-arm
G
Dm
C
ban - dit fe - ver,
there was an
ar-row through my heart and my soul.
And the big wheel keep on

Chorus
Gtr. 1
B♭
C
F
turn - ing,
ne - on
burn - ing
up a -
let ring…
Gtr. 2
B♭
F
Am
- bove,
and I'm just
high on the world,
come on and take a
rake
B
Full
Dm
B♭
Dm
low
ride
with me
girl,
on the
tun - nel of love,

To Coda ⊕ 1. 2.

F C Dm Bb C Bb C

yeah,—— love,- love. 3. It's just the Well it's been

Bridge
B♭/C C
F
sim.
oh, rock-a-way, rock-a-way.
And girl it looks so pret-ty to me,
it looks so pret-ty to me,
2° only
C Dm B♭ C
like it al-ways did,
oh, like the Spa-nish Ci-ty to
1°
2°
F B♭
1. C
2. C
me when-a we were kids.
Yeah, girl
right,
Solo
F C Dm
8va
tacet 1°
TAB

B♭
C
F
B
Full
B B B B
Full Full Full Full
B♭
C
D5
sim.
B
B
Full
Full
F5
C5
D5
B♭5
C5
D.%. al Coda
4. She took off a sil - ver
Coda
B♭
C
Dm
on the tun - nel of love,

F
C
Dm
B♭
C
woh,
love,
love.
And now I'm
Gm
B♭
searching through these carousels, and the carnival arcades,
mp
Gtr. 1: tacet
Gm
B♭
searching everywhere from steeplechase to palisades, in
Gtr. 2
Gm
B♭
any shooting gallery where promises are made, to

B♭ C F
did, like the Spa - nish Ci - ty to me
let ring…
let ring…
sim.
B♭ C F
when we were kids, girl, it looks so pret - ty to me,
C Dm B♭
like it al - ways did, like
C F B♭ C
the Spa-nish Ci - ty to me when-a we were kids.

Outro solo
Gtr. 1
F
C
Dm
B♭
mp Gtr. 2: cont. sim. w/ad lib. arpeggios
Full
1½
Gtr. 3
sim.
mf

C F B♭ C
F C Dm
B♭ C
F B♭ C
F C Dm
Full
B

B♭
C
F
B
Full
Full
B♭
8va
C
F
(8va)
C
Dm
B♭
C
(8va)
F
B♭
8va
C
F
C

Verse 3:
It's just the danger, danger
A-when you're riding at-a your own risk
She said,"You are the perfect stranger"
She said, "Baby, let's keep it like this."
It's just a cakewalk twisting baby
Yes, step right up and see
Hey mister, give me two, give me two now
'Cause any two can play.

Verse 4 (𝄋):
She took off a silver locket
She said, "Remember me by this"
She put her hand in my pocket
I got a keepsake and a kiss
And in the roar of dust and diesel
I stood and watched her walk away
I could have caught up with her easy enough
But something must have made me stay.

ROMEO AND JULIET

Words & Music by Mark Knopfler

F
Dm
B♭
lay - ing ev - 'ry - bo - dy low
with a love song that he made,
etc.
TAB

C
B♭
C
F
finds a street - light,
steps out of the shade,
says some-thing like,
TAB

B♭
C
"You and me babe, how a - bout it?"
2° continue rhythm
TAB

F C Dm C
Ju - li - et says, "Hey, it's Ro - me - o, you near - ly gim - me a heart at - tack"
Let ring

F Dm B♭
He's un - der - neath the win - dow, she's sing - ing "Hey la, my boy - friend's back,

C B♭ C (B♭) F
you should - n't come a - round here, sing - ing up at peo - ple like that,"

B♭
C
A - ny - way, what you gon - na do a - bout it? Ju - li -
Chorus
F
C
Dm
C
B♭
C
- et, the dice was load - ed from the start, and I
(Chorus 2 see block lyric)
etc.
mf
F
C
Dm
C
B♭
C
bet, and you ex - plod - ed in - to my heart and I for -

F C B♭ Dm B♭
- get, I for - get the mov - ie song.

Gm F/A B♭ Dm C
When you gon - na re - a - lise it was just that the time was wrong,

F B♭
Ju - li - et?

Play 3 times
F
C
B♭
C
F
C
T
A
B

B♭
C
F
B♭
C
T
A
B

F
Dm
C
And a love - struck Ro - me - o
sings a street a se - re - nade,
mp
T
A
B

F
Dm
B♭
lay - ing ev - 'ry - bo - dy low,
with a love song that he made,

C
B♭
C
F
finds a con - ve - ni - ent street light
steps out of the shade,
he says some - thing like,

B♭
Cadd9
"You and me babe,
how a - bout
it?"
etc.

Verse 2 Came up on different streets
They both were streets of shame
Both dirty, both mean
Yes and the dream was just the same
And I dreamed your dream for you
And now your dream is real
How can you look at me as if I was
Just another one of your deals?

When you can fall for chains of silver
You can fall for chains of gold
You can fall for pretty strangers
And the promises they hold
You promised me everything
You promised me thick and thin, yeah
Now you just say 'Oh Romeo, yeah
You know I used to have a scene with him'

Chorus 2 Juliet, when we made love you used to cry
You said 'I love you like the stars above
I'll love you till I die'
There's a place for us, you know the movie song
When you gonna realise,
It was just that the time was wrong Juliet.

Verse 3 I can't do the talks
Like they talk on the T.V.
And I can't do a love song
Like the way it's meant to be
I can't do everything
But I'll do anything for you
I can't do anything
'cept be in love with you.

And all I do is miss you
And the way we used to be
All I do is keep the beat
And bad company
And all I do is kiss you
Through the bars of a rhyme
Julie, I'd do the stars with you
Anytime.

Chorus 3 As chorus 2

PRIVATE INVESTIGATIONS

Words & Music by Mark Knopfler

A/C♯
G/B
Vx.
for the u - su - al fee, _
plus ex - pens-es,
con - fi - den-tial in - for-ma - tion,
Elec. Gtr. 2
Ac. Gtr.
F/A
B7/A
Em/G
it's in a di - a - ry,
this is my in-ves - ti - ga - tion,
it's not a pub-lic in - qui - ry.
Gdim
F♯m7♭5
B7
Em

Em
Bm/D
Vx.
I go check-ing out the re - ports,
dig-ging up the dirt,
you get to meet all _ sorts
Elec. Gtr. 2
Ac. Gtr.
A/C♯
G/B
F/A
in this line of work,
trea-che-ry and trea-son,
there's al-ways an ex-cuse for it,
B7/A
Em/G
Gdim
and when I find the rea - son
I still can't get used to it.

F♯m7♭5
B7
Em
D/F♯
Elec. Gtr. 2
Ac. Gtr.
G
D
Am
Vx.
And what have you got
at the end of the day,
what have you got
Em
D/F♯
G
D
to take a-way?
A bot-tle of whis-ky,
and a new set of lies,

C
B7
Vx.
blinds on the win-dow, and a pain be-hind your eyes.
Elec. Gtr. 2
Em
Bm/D
A/C♯
Ac. Gtr.
G/B
F/A
B7/A
Em/G
Gdim
F♯m7♭5

B7
Em
Gdim
Vx.
Scarred for life,
Elec. Gtr. 2
Ac. Gtr.
let ring
F♯m7♭5
no com-pen - sa - tion,
pri-vate in - ves - ti - ga - tions.
[E]

Ac. Gtr.
Elec. Gtr. 2

Ac.
Gtr.
with echo
Elec.
Gtr. 1
Ac.
Gtr.
C
Em
Elec.
Gtr. 1
Elec.
Gtr. 2
Ac.
Gtr.

with echo
[E]
Elec. Gtr. 2
Ac. Gtr.
fade in
Elec. Gtr. 1
Em

Elec. Gtr. 1
with echo
Ac. Gtr.
Elec. Gtr. 2
C
Em
C
Em
fade

TWISTING BY THE POOL

Words & Music by Mark Knopfler

A
D
E
Vx.
Cos - ta del Mag - ni - fi - co, yo! The cost of liv-ing's so low. Yeah!
wan-na see a mo-vie, take in a show now, meet new peo-ple at the dis - co. Yeah!
Gtr. 2
Gtr. 3
D
E
D
E
Gon-na be so neat, dance to the Eu-ro - beat, yeah!
D
E
Gon-na be so cool, twist - ing by the,

A
F#m
Vx.
twist - ing by__ the,__
by the pool.
Gtr. 2
Gtr. 3
A
F#m
A
Twist-ing by the pool.
D
A
3rd time to Coda ⊕

Bm
F#m
Vx.
And we can still get in - for - ma - tion, read-ing all a - bout in - fla - tion,
Gtr. 2
Gtr. 3
Bm
B
E
and you're ne-ver gon-na be out of reach, there's a call - box on the beach.
A - one, a-two, a - one, two, three, four.
Gtr. 1

A
D
E
Gtr. 1
Gtr. 2
Gtr. 3
A
D
E
Gtr. 1
Gtr. 2
Gtr. 3

D
E
D
E
Gtr. 1
Gtr. 2
Gtr. 3
Vx.
We're just twist-

A
F#m
A
F#m
Vx.
- ing,
I'm a twist - ing fool,
you've got me twist - ing by the pool,
Gtr. 1
Gtr. 2
Gtr. 3
A
D
A
— yeah! Twist - ing, twist - ing by the pool.

A
C♯m
D
E
Vx.
Mmm, mmm, you're gon-na look so cute, sun - glas-ses and bath-ing suit,
Gtr. 2
Gtr. 3
A
C♯m
D
E
D.𝄋 al Coda
be the ba-by of my dreams, like the la-dies in the ma-ga - zines. Yeah!
CODA
A
F♯m
A
twist, twist. I'm a twist - ing fool, you got me

F#m A D A
Vx.
twist - ing by the pool, woh, twist - ing, twist - ing by the pool, get up.
Gtr. 2
Gtr. 3
N.C. A5
Gtr. 2
Gtr. 3
E A F#m
Vx.
Twist - ing, I'm a twist - ing
Gtr. 2
Gtr. 3

A
F#m
A
Vx.
fool, you got me twist - ing by the pool, woh, twist-
Gtr. 2
Gtr. 3
D
A
- ing, twist - ing by the pool. Now ev - ery - bo - dy just tw - ist -
A
F#m
A
- ing, I'm a twist - ing fool, you've got me
- twist - ing, twist - ing by the pool, I'm a

F#m
A
D
Vx.
twist - ing by the pool, yeah, twist - ing, twist - ing
twist - ing fool, just twist - ing, woh twist - ing twist - ing
Gtr. 2
Gtr. 3
A
1.
N.C.
by the pool.
by the pool.
[E]
2. A
Come in a -

SO FAR AWAY

Words & Music by Mark Knopfler

B
E/B
A
E
Vx.
A -
Gtr. 1
Gtr. 2
Gtr. 3
E5
A5
B5
E5
- here I am a-gain in this mean_ old town_
and you're so far a-way from me_
and

E/G#
A5
B5
E
Vx.
where are you? When the sun go down, you're so far a-way from me.
Gtr. 1
Gtr. 3
Aadd9
C#madd9
B5
E
You're so far a - way from me, so far I just can't see,
Gtr. 2

Aadd9
C#madd9
B5
A
Vx.
you're so far a - way from me,
you're so far a - way_ from
Gtr. 1
Gtr. 2
Gtr. 3
E
A/E
1.
B
E/B
A
me,_ al - right.

E
E5
E/G#
A5
B5
Vx.
I'm tired of be-ing in love and be-ing all a-lone,
Gtr. 1
Gtr. 2
Gtr. 3
when you're so far a-way from me,
I'm tired of mak-ing out on the te-le-phone,

2.3.
E
B
E/B
A
Vx.
'cos you're so far a-way from me.
Gtr. 1
Gtr. 2
Gtr. 3
E
2nd time
So far a - way,
E5
A5

3rd time to Coda
B5
2nd time
E5
Vx.
you're so far a - way
and I
Gtr. 1
Gtr. 2
Gtr. 3
E5
E/G#
A5
B5
E
get so tired when I have to ex - plain
and you're so far a-way from me,
see

E5
E/G#
A5
B5
E
D.𝄋 al Coda
Vx.
you've been in the sun
and I've been in
the rain
and you're so far a-way from me.
Gtr. 1
Gtr. 2
Gtr. 3
CODA
E
A/E
B
E/B
A
from me.

E
A/E
B
E/B
Vx.
Oh and you're so far a - way from me,
Gtr. 1
Gtr. 2
Gtr. 3
play 4 times ad lib.
A
E
A/E
yeah you're so far a - way from me, so far a - way_ from

B
E/B
A
E
A/E
Gtr. 1
Gtr. 2
Gtr. 3
Vx.
Al-right

B
E/B
A
E
A/E
Vx.
You're just so far a-way from me.
Gtr. 1
Gtr. 2
Gtr. 3
B
E/B
A
E
A/E
Gtr. 1
Gtr. 2
Gtr. 3

B
E/B
A
E
Gtr. 1
Gtr. 2
Gtr. 3
A/E
B
E/B
A

E
A/E
B
E/B
Gtr. 1
Gtr. 2
Gtr. 3
fade
A
E
A/E

LOVE OVER GOLD

Words & Music by Mark Knopfler

B♭maj7
B♭6
F
Gm7
You throw your love to all the
You've thrown your love to all the
2° Gtr. 1: w/Fill 3
Gtr. 2: w/Fill 4
B♭sus2
F
D5
stran - - gers, and the cau - tion to the wind.
stran - - gers, and the cau - tion to the wind.
rake
let ring
*Am/C G/B
Gm/B♭ F/A
E♭/G
D/F♯
1.
E♭(G bass)
* Chord voicings as TAB
Fill 3
Gtr. 1
B♭maj7
B♭6
Fill 4
Gtr. 2
B♭maj7
B♭6
F
w/volume swell
Full

D/F♯
E♭(G bass)
D(F♯ bass)
E♭/G D/F♯ D7/A
Gm
B♭m
C
C/B♭
2.
E♭(G bass) D(F♯ bass)
E♭(G bass) D(F♯ bass)
E♭/G D/F♯ D7/A
Gm
B♭m
B♭m6
And then take-a

Chorus
C
B♭m
love ov - er the gold, you got-ta mind ov - er mat-ter when you do what you do that you must.
let ring...
Dm
B♭
C
When the things that you hold, well they can
rake
Em♭maj7
Gm7
B♭m
A7aug
fall and be shat-tered, they can run through your fin - gers like dust.
rake
let ring...
Dm
A/C♯
C7/B
C♯/B
rake
let ring...
rake
rit.
let ring...

Solo
B♭maj7
C
Am7
Dm
Am/C
B♭maj7
Gtr. 2
sim.
mf
rake
Gtr. 2 plays arpeggio accompaniment
rake
Cadd9
C/B♭
Am7
Dm
Am/C
B♭maj7
C/E
Gm
rake
let ring
mp
rake
pp
Dm
Am
B♭maj7
C
B♭maj7
poco a poco rall.
rake
C
B♭maj7
C
B♭maj7
C
rall.
rake

MONEY FOR NOTHING

Words & Music by Mark Knopfler & Sting

G5
F5
G5
Vx.
Huh!
Now
Gtr. 2
Bb5
C5
look at them yo-yos, that's the way you do it, you play the gui-tar on the M. T. V.
G5
F5
G5
That ain't work-in', that's the way you do it, mon-ey for no-thin' and your chicks for free.
Bb5
C5
Now that ain't work-in', that's the way you do it, lem-me tell ya them guys ain't dumb. You
B. Vx.
that's the way you do it,

G5
F5
G5
Vx.
may - be get a blis - ter on your
lit - tle fin - ger,
may - be get a
blis - ter on your thumb.
Gtr. 2
E♭5
B♭5
E♭5
We got - ta in - stall
mi - cro - wave ov - ens,
cus - tom kit - chen de -
B. Vx.
We got - ta in - stall
mi - cro - wave ov - ens,
cus - tom kit - chen de -
Guitar 1 doubles
F5
G5
- li - ve - ries.
We got - ta move these
re - fri - ge - ra - tors,
- li - ve - ries.
We got - ta move these
re - fri - ge - ra - tors,
C5
D5
E
we got - ta move these
co - lour T. V.'s
Ow!
we got - ta move these
co - lour T. V.'s

G5
B♭5
C5
Vx.
Ooh - a - move-a.
Gtr. 2
G5
F5
Huh!
Gtr. 1
E♭5
B♭5
B. Vx.
Got - ta in - stall mi - cro-wave ov - ens, cus - tom kit - chen de - li - ve - ries.

G5
C5
Vx.
We got - ta move these re - fri - ge - ra - tors,
B. Vx.
We got - ta move these re - fri - ge - ra - tors, we got - ta move these
Gtr. 1
Gtr. 2
D5
E
co - lour T. V.'s
Look at ya, look here.
G5
B♭
C5
I should-a learned to play the gui - tar,
I should-a learned to play them drums. Look at that

G5
F5
G5
Vx.
ma-ma, she got it stick-in' in the ca-me-ra man, we could have some fun. And
Gtr. 2
G5
B♭5
C5
he's up there, what's that? Ha-wai-ian noi-ses? He's bang-in' on the bon-goes like a chim-pan-zee. Oh, that
G5
F5
G5
ain't work-in', that's the way you do it, get your mo-ney for no-thin' get your chicks for free.
B. Vx.
that's the way you do it, mo-ney for no-thin' get your chicks for free.
E♭5
B♭5
E♭5
F5
We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.
We got-ta in-stall mi-cro-wave ov-ens, cus-tom kit-chen de-li-ve-ries.
Guitar 1 doubles ad. lib

G5
C5
Vx.
We got - ta move these re - fri - ge - ra - tors, we got - ta move these
B. Vx.
We got - ta move these re - fri - ge - ra - tors, we got - ta move these
Gtr. 2
D5
E
co - lour T. V.'s
co - lour T. V.'s
Gtr. 1
G5
B♭5
C5
Ow!

G5
F5
G5
Vx.
Gtr. 1
Gtr. 2
Lis-ten here. Now
that ain't work-ing, that's the way you do it, you play the gui - tar on the M.
B♭
C5
G5
T. V. That ain't_ work - in', that's___ the way you do it,
B. Vx.
that's___ the way you do it,

F5
G5
Vx.
mon - ey for no - thin' and your chicks for free.
Mon-ey for no - thin' and your,
B. Vx.
mon - ey for no - thin' and your chicks for free.
Mon - ey for no - thin'
Gtr. 1
Gtr. 2
B♭5
C5
and your chicks for free.
Get your
G5
What's that?
mon - ey for no - thin'
and your

F5
G5
Vx.
Look at that, look at that.
I want my,
B. Vx.
chicks for free.
Get your mon - ey for no - thin'
let ring
Gtr. 1
Gtr. 2
Vx.
I want my,
I want my
M. T. V.
Bb
fade
C5
B. Vx.
and your chicks for free.
Get your
Guitar 1 doubles ad. lib
Gtr. 2
G5
Vx.
I want my, I want my, I want my, I want my,
F5
G5
B. Vx.
mon-ey for no-thin'
and your chicks for free.
Gtr. 2

BROTHERS IN ARMS

Words & Music by Mark Knopfler

G♯m D♯m E C♯m F♯sus4 F♯
Vx.
Gtr.
to your val - leys and your farms, and you'll no long - er
burn to be bro-thers in arms.
fade in
Through these fields of de -
struc - tion, bap - ti - sms of fire.
Bsus4 B B/A♯
I've wit-nessed your suf -
fering as the bat - tle raged high-er.
And though they did hurt

G♯m D♯m E C♯m F♯sus4 F♯
Vx.
me so bad in the fear and a - larm, you did not de -
Gtr.
-sert me, my bro-thers in arms.
G♯m E C♯m
fade in
There's so ma - ny dif - ferent
B
worlds, so ma-ny dif-ferent suns, and we have just one
world, but we live in dif - ferent ones.

G♯m
D♯m
E
C♯m
Vx.
star - light and ev - ery line in your palm,
Gtr.
F♯sus4
F♯
we're fools to make war on our bro - thers in arms.
fade

WALK OF LIFE

Words & Music by Mark Knopfler

E
A
Elec. Gtr.
Ac. Gtr.
B
A
B7
Vx.
Ooh
E
A
ooh
ooh

B
A
B7
Elec. Gtr.
Ac. Gtr.
E
Vx.
1.3. Here comes John - ny sing-ing old - ies, gold - ies, Be-Bop-A-Lu-La Ba-by, What I Say,
2. Here comes John - ny gon-na tell you the sto - ry, hand me down my walk-in' shoes,
here comes John - ny sing-ing I Got-ta Wo-man, down in the tun-nel try'n' to make it pay.
here comes John - ny with the power and the glo - ry, back - beat the talk - in' blues.

Vx.
B.Vx.
Elec. Gtr.
Ac. Gtr.
A
He got the ac - tion, he got the mo - tion,
E
oh yeah the
Ahh,
yeah the
boy can play,
A
de - di - ca - tion,
de - vo - tion,
to Coda
boy can play,
E
turn-ing all the night time in - to the day. He do the song a - bout the sweet
B
lov - in' wo-man, he do the
turn-ing all the night time in - to the day,

E
A
E
Vx.
song a - bout the knife.
Well he do the walk,
B.Vx.
do the walk,
Elec. Gtr.
Ac. Gtr.
B
A
B7
do the walk of life.
Yeah! He do the walk of life.
do the walk of life.
E
A
Aah,

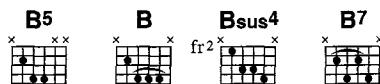
B
Vx.
Ooh
Elec. Gtr.
Ac. Gtr.
1.
2.
A
B7
A
B7
E
A
ooh

B
A
B7
D.𝄋 al Coda
Elec. Gtr.
Ac. Gtr.
CODA
E
Vx.
turn - ing all the night time in - to the day, and af - ter all that vio - lence and
B.Vx.
turn - ing all the night time in - to the day,
B
E
A
E
dou-ble talk, there's just a song in all the trou-ble and the strife. You do the walk, yeah!
do the walk,

B
A
B7
Vx.
B.Vx.
Elec. Gtr.
Ac. Gtr.
You do the walk of life,
mm you do the walk of life.
do the walk of life.
E
A
Ooh
Aah

E
A
Vx.
Elec. Gtr.
Ac. Gtr.
B
A
B7
repeat ad lib. to fade
Ooh

CALLING ELVIS

Words & Music by Mark Knopfler

Verse
(B5)
- vis is an - y - bo - dy home? Call - ing El -
get him, I'm his big-gest fan. You got - ta
2º
Gtr. 2 Gtr. 4: tacet
let ring...
Gtr. 2 cont. in slashes
B
2fr
sim.
- vis, I'm here all a - lone, or did he lease the
tell him he's still the man. A long dis - tance
2º Gtr. 3 (pedal steel)
Gtr. 1: tacet
*B
Bsus4
build - ing, or can he come to the phone? Call - ing El -
ba - by so far from home. Don't you think
*String harmony
B
B5
- vis, I'm here all a - lone.
may - be you could put him on.
Well, tell him I was

*E E
④
2fr
D
④
open
call - ing just to wish him well, let me leave my
Gtr. 1
2° Gtrs. 1+3 ad lib.
*let ring…
T
A
B
*String harmony
*Composite part incl. Gtr. 3 (pedal steel)
num - ber, heart - break ho - tel. Oh love me ten - der, ba - by don't be
cruel, re - turn to send - er, treat me like a fool. Call - in'
F♯ *F♯
4fr
let ring
*String harmony
Chorus
B
⑤
2fr
sim.
El - vis, is an - y - bo - dy home? Call - ing El
Gtr. 3: w/Fig. 2
(ref. bar 4 of Chorus)

*B
B sus4
- vis, I'm here_ all a - lone._
Did he leave the build - ing,
can he come to the
Gtr. 3
Fig. 2
*String Harmony
B
B7
phone?
Call-ing El - vis,
I'm here_ all a - lone._
1.
B
2fr
Gtr. 2
sim.
Fig. 3
Gtr. 1:w/Rhy. Fill 1
Rhy. Fill 1
Gtr. 1
B

Gtr. 4
Fig. 4
w/clean tone
Gtr. 3: w/Fig. 3
2. Why don't you go
Gtr. 1: w/Rhy. Fill 2
2.
B
2fr
Gtr. 1
Gtr. 3: tacet
Rhy. Fill 2
Gtr. 1

B5
Gtr. 2
Gtr. 3: w/Fig. 3
Full
Calling
Chorus
B
2fr
sim.
El - vis, is an - y - bo - dy home?
Call - ing El -

- vis, I'm here— all a - lone.— Did he leave the build - ing, can he come to the
Gtr. 3
let ring…
w/volume swell
Gtr. 1: tacet
phone? Call - ing El - vis, I'm here— all a - lone.—
[B5]
Gtr. 1
Gtr. 3: w/Fig. 3
Gtr. 2: cont. sim.
1.
2.

Gtr. 4: w/Fig. 4
p
f
9
7 6
9
9
9
7

Gtr. 3: w/Rhy. Fig. 3
Gtr. 4: w/Rhy. Fig. 4
11
9
9
9
9
9
7

9 (9) 7 9
4 (4) 2 4
4 (4) 2 4
4
4
2

Rhy. Fill 3
Gtr. 3
2 4 1 4 2 4 1 2 2 4 1 4 2 4 1 2

Rhy. Fill 4
Gtr. 4
6 8 9 8 6 6 8 9 6 8 9 8 6 6 8 9

HEAVY FUEL

Words & Music by Mark Knopfler

E5
D5
Vx.
My life makes per-fect sense, lust and food and vi-o-lence.
Gtr. 3
Sex and mon-ey are my ma-jor kicks, get me in a fight, I like the dir-ty tricks. 'Cos if you
B. Vx.
'Cos if you
C5
wan-na run cool, if you wan-na run cool, yes if you
wan-na run cool you got to run on hea-vy, hea-vy fuel,

C5
D5
Vx.
hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel.
B. Vx.
hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel.
Gtr. 3
[E]
My chick loves a man who's strong, the things she'll do to turn me on.
sim.
I love the babes, don't get me wrong, hey, that's why I wrote this song.
E5
Yes!
Gtr. 2

[E]
Gtr. 1
Gtr. 3
Vx.
I
E5
D5
don't care if my li-ver is hang-ing by a thread,
don't care if my doc-tor says I ought to be dead. When my
ug - ly big car won't-a climb this hill, I'll write a su - i - cide note on a hun-dred dol-lar bill. 'Cos if you
B. Vx.
'Cos if you

C5
D5
Vx.
wan-na run cool,
if you wan-na run cool,
yes if you
B. Vx.
wan-na run cool,
if you wan-na run cool,
yes if you
Gtr. 3
C5
D5
E5
wan-na run cool
you got to run on hea-vy, hea-vy fuel,
wan-na run cool
you got to run on hea-vy, hea-vy fuel,
C5
D5
hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel,

E5
C5
Vx.
B. Vx.
Gtr. 2
Gtr. 3
oh, hea-vy, hea-vy fuel,
hea-vy, hea-vy fuel,
D5
E5
hea-vy, hea-vy fuel.
Yeah!
hea-vy, hea-vy fuel.
[E]
Gtr. 1

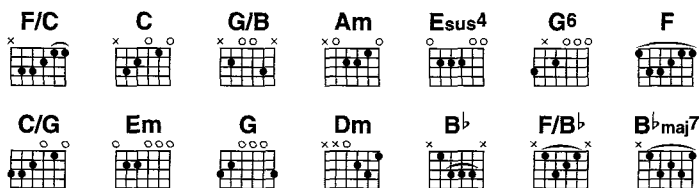
Gtr. 1
Gtr. 3
Vx.
Hea-vy, hea-vy fuel.
B. Vx.
Hea-vy, hea-vy fuel.

Vx.
Hea-vy, hea-vy fuel.
B. Vx.
Hea-vy, hea-vy fuel.
Gtr. 1
Gtr. 3
Gtr. 1
Gtr. 3
Vx.
Hea-vy, hea-vy fuel.
B. Vx.
Hea-vy, hea-vy fuel.
Gtr. 1
Gtr. 3

Gtr. 1
Gtr. 3
Vx.
Hea-vy, hea-vy fuel.
B. Vx.
Hea-vy, hea-vy fuel.
Gtr. 1
Gtr. 3
Gtr. 1
Gtr. 3

fade
Vx.
Hea - vy, hea - vy fuel.
B. Vx.
Hea - vy, hea - vy fuel.
Gtr. 1
Gtr. 3
Gtr. 1
Gtr. 3
Vx.
Hea-vy, hea-vy fuel.
B. Vx.
Hea-vy, hea-vy fuel.
Gtr. 1
Gtr. 3

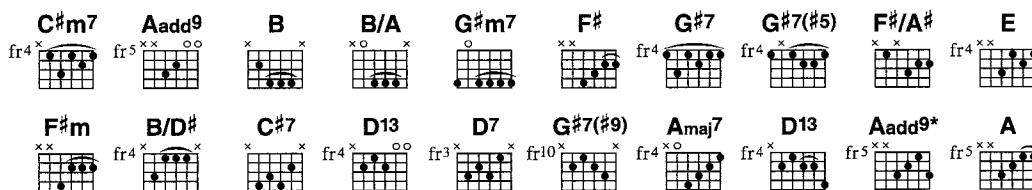
ON EVERY STREET

Words & Music by Mark Knopfler

F C/G G C G/B Am
the plea-sure and the pain. some-where your fin-ger prints re-main con-
Gtr. 1
Gtr. 3
Em D5 B♭
-crete. And it's your face I'm a-look-ing for
B
Pre
Full
Full
Gtr. 1 (elec.)
w/volume swell + compression
play 1°
*optional bass
1° F/B♭
2° B♭maj7
To Coda
C Am let ring…
1.
(F) (G6) (D)
on e-ve-ry street.
Gtr. 2 (elec.)
Gtr. 1: cont. in slashes
w/clean sound,
slight chorus,
tremolo
let ring…
Pno. arr. for gtr.
Gtrs. 1+2: tacet
(Em) (F) (Em) (Gsus4) (G) (A5)
Gtr. 3
w/volume swell

Verse 2:
A ladykiller – regulation tattoo
Silver spurs on his heels
Says – what can I tell you, as I'm standing next to you
She threw herself under my wheels
Oh it's a dangerous road
And a hazardous load
And the fireworks over Liberty explode in the heat
And it's your face I'm looking for on every street.

Verse 3: (𝄋)
A three chord symphony crashes into space
The moon is hanging upside down
I don't know why it is I'm still on the case
It's a ravenous town
And you still refuse to be traced
Seems to me such a waste
And every victory has a taste that's bittersweet
And it's your face I'm looking for on every street.

YOUR LATEST TRICK

Words & Music by Mark Knopfler

Verse
Gtr. 2(elec.)
E
F♯m
B
C♯m7
B/D♯
C♯7
late night bar-gains have been struck be-tween the sa-tin beaux and their belles.
door was stand-ing op - en, se - cu-ri - ty was laid back and lax.
past last call for al - co-hol past re-call has been here and gone.
Gtr. 1
Gtr. 2: w/clean tone
2°+3° w/ad lib. rhythm
2° w/Fill 1
let ring…
F♯m
D13
Pre - his - to - ric gar - bage trucks got the ci - ty to them - selves.
Yeah, my heart had got - ta bro - ken, you must-a had a pass key made out of wax.
The land-lord, he fin - 'lly paid us all, the sa - tin jazz - men have put away their horns.
D7
sim.
E
F♯m
Ech - oes 'n roars di - no - saurs, they're all
It was robbery with in - so - lence and I played the blues in twelve bars
And I'm stand - ing out - side of this won - der - land,
let ring
let ring
let ring…
Fill 1
Gtr. 1
E
F♯m

B C♯m7 B/D♯ C♯7 F♯m
do - ing the mon - ster mash.
down in lov - ers lane.
be - reaved and be - reft.
The tax - is and the
You never had the in -
I fi - n'lly came to
3
D13 D7
whores are on - ly tak - ing calls for cash.
- tel - li - gence to use twelve keys - hang - ing off my chain.
un - der - stand (Spoken:) the bottle's emp - ty man, there's nothing left.
A B B/A E(G♯bass) Aadd9* A
I don't know how it hap-pened, it all took place so quick. But
let ring…
E(Bbass) To Coda B C♯m7 B/D♯
all I can do is hand it to you and your lat - est trick.
sim.
Sax. arr. for Gtr.

C♯m7
Aadd9
B
B/A
G♯m7
Gtrs. 1+2
F♯
F♯/A♯
1.
2.
D.%. al Coda
G♯7
G♯7(♯5)
2. Now my
3. Now it's
rall.
Coda
C♯m7
B/D♯
G♯7(♯9)
hand it to you
and your lat - est trick.
Sax. arr. for Gtr.

Gtrs. 1+2
C♯m7
A add9
B
B/A
G♯m7
A add9
F♯
F♯/A♯
B
B/A
G♯7
1-5.
G♯7(♯5)
G♯7
6.
G♯7(♯5)
G♯7
Amaj7
D13

LOCAL HERO - WILD THEME

Music by Mark Knopfler

D/A
A13
TAB

G/B
Em/G
D/A
rit.
rake
TAB

A13
rit.
TAB

G♯m7(♭5)
G6
TAB

Bm/F♯
TAB

*D
G
D
*Keyboard chords arr. for Gtr.

Bm
A
A/G
D/F♯
rake
p
mf

G
Em
A7
D

G
D
Bm
A
B
B
Full
Full
Full
let ring…

A/G
D/F♯
G
A7
D

Bm
A6
G
Dadd9/F♯
Em
D/F♯
G
E7/G♯
A
F♯7/A♯
Bm
F♯m
G
D/F♯
w/volume swell
Full
Full
Em
D/A
Gmaj7
Asus4
rit.
D
Bm
G
D
Bm
Asus4
Full
Full

A/G
D/F♯
G
D/F♯
Em
A7sus4
D
Bm
G
D
B
w/volume swell
Full
Bm
A
A/G
p
mf
D/F♯
G
A
D
Freely
Bm
Gsus2
(A7)
(D)
let ring…

PRÉSENTATION DE LA TABLATURE DE GUITARE

Il existe trois façons différentes de noter la musique pour guitare : à l'aide d'une portée musicale, de tablatures ou de barres rythmiques.

Les **BARRES RYTHMIQUES** sont indiquées au-dessus de la portée. Jouez les accords dans le rythme indiqué. Les notes rondes indiquent des notes réciles.

La **PORTÉE MUSICALE** indique les notes et rythmes et est divisée en mesures. Cette division est représentée par des lignes. Les notes sont : do, ré, mi, fa, sol, la, si.

La **PORTÉE EN TABLATURE** est une représentation graphique des touches de guitare. Chaque ligne horizontale correspond à une corde et chaque chiffre correspond à une case.

4ème corde, 2ème case

1ère et 2ème cordes à *vide, jouées* simultanément

accord de ré ouvert

NOTATION SPÉCIALE DE GUITARE : DÉFINITIONS

TIRÉ DEMI-TON : Jouez la note et tirez la corde afin d'élever la note d'un demi-ton (étape à moitié).

TIRÉ PLEIN : Jouez la note et tirez la corde afin d'élever la note d'un ton entier (étape entière).

TIRÉ D'AGRÉMENT : Jouez la note et tirez la corde comme indiqué. Jouez la première note aussi vite que possible.

TIRÉ QUART DE TON : Jouez la note et tirez la corde afin d'élever la note d'un quart de ton.

TIRÉ ET LÂCHÉ : Jouez la note et tirez la corde comme indiqué, puis relâchez, afin d'obtenir de nouveau la note de départ.

TIRÉ ET REJOUÉ : Jouez la note et tirez la corde comme indiqué puis rejouez la corde où le symbole apparaît.

PRÉ-TIRÉ : Tirez la corde comme indiqué puis jouez cette note.

PRÉ-TIRÉ ET LÂCHÉ : Tirez la corde comme indiqué. Jouez la note puis relâchez la corde afin d'obtenir le ton de départ.

HAMMER-ON: Jouez la première note (plus basse) avec un doigt puis jouez la note plus haute sur la même corde avec un autre doigt, sur le manche mais sans vous servir du médiator.

PULL-OFF: Positionnez deux doigts sur les notes à jouer. Jouez la première note et sans vous servir du médiator, dégagez un doigt pour obtenir la deuxième note, plus basse.

GLISSANDO : Jouez la première note puis faites glisser le doigt le long du manche pour obtenir la seconde note qui, elle, n'est pas jouée.

GLISSANDO ET REJOUÉ : Identique au glissando à ceci près que la seconde note est jouée.

HARMONIQUES NATURELLES : Jouez la note tandis qu'un doigt effleure la corde sur le manche correspondant à la case indiquée.

PICK SCRAPE (SCRATCH) : On fait glisser le médiator le long de la corde, ce qui produit un son éraillé.

ÉTOUFFÉ DE LA PAUME : La note est partiellement étouffée par la main (celle qui se sert du médiator). Elle effleure la (les) corde(s) juste au-dessus du chevalet.

CORDES ÉTOUFFÉES : Un effet de percussion produit en posant à plat la main sur le manche sans relâcher, puis en jouant les cordes avec le médiator.

NOTE: La vitesse des tirés est indiquée par la notation musicale et le tempo.

ERLÄUTERUNG ZUR TABULATURSCHREIBWEISE

Es gibt drei Möglichkeiten, Gitarrenmusik zu notieren: im klassichen Notensystem, in Tabulaturform oder als rhythmische Akzente.

RHYTHMISCHE AKZENTE werden über dem Notensystem notiert. Geschlagene Akkorde werden rhythmisch dargestellt. Ausgeschriebene Noten stellen Einzeltöne dar.

Im **NOTENSYSTEM** werden Tonhöhe und rhythmischer Verlauf festgelegt; es ist durch Taktstriche in Takte unterteilt. Die Töne werden nach den ersten acht Buchstaben des Alphabets benannt.
Beachte: "B" in der anglo-amerkanischen Schreibweise entspricht dem deutschen "H"!

DIE TABULATUR ist die optische Darstellung des Gitarrengriffbrettes. Jeder horizontalen Linie ist eine bestimmte Saite zugeordnet, jede Zahl bezeichnet einen Bund.

ERKLÄRUNGEN ZUR SPEZIELLEN GITARENNOTATION

HALBTON-ZIEHER: Spiele die Note und ziehe dann um einen Halbton höher (Halbtonschritt).

GANZTON-ZIEHER: Spiele die Note und ziehe dann einen Ganzton höher (Ganztonschritt).

ZIEHER MIT VORSCHLAG: Spiele die Note und ziehe wie notiert. Spiele die erste Note so schnell wie möglich.

VIERTELTON-ZIEHER: Spiele die Note und ziehe dann einen Viertelton höher (Vierteltonschritt).

ZIEHEN UND ZURÜCKGLEITEN: Spiele die Note und ziehe wie notiert; lasse den Finger dann in die Ausgangposition zurückgleiten. Dabei wird nur die erste Note angeschlagen.

ZIEHEN UND NOCHMALIGES ANSCHLAGEN: Spiele die Note und ziehe wie notiert, schlage die Saite neu an, wenn das Symbol "▶" erscheint und lasse den Finger dann zurückgleiten.

ZIEHER VOR DEM ANSCHLAGEN: Ziehe zuerst die Note wie notiert; schlage die Note dann an.

ZIEHER VOR DEM ANSCHLAGEN MIT ZURÜCKGLEITEN: Ziehe die Note wie notiert; schlage die Note dann an und lasse den Finger auf die Ausgangslage zurückgleiten.

AUFSCHLAGTECHNIK: Schlage die erste (tiefere) Note an; die höhere Note (auf der selben Saite) erklingt durch kräftiges Aufschlagen mit einem anderen Finger der Griffhand.

ABZIEHTECHNIK: Setze beide Finger auf die zu spielenden Noten und schlage die erste Note an. Ziehe dann (ohne nochmals anzuschlagen) den oberen Finger der Griffhand seitlich - abwärts ab, um die zweite (tiefere) Note zum klingen zu bringen.

GLISSANDOTECHNIK: Schlage die erste Note an und rutsche dann mit dem selben Finger der Griffhand aufwärts oder abwärts zur zweiten Note. Die zweite Note wird nicht angeschlagen.

GLISSANDOTECHNIK MIT NACHFOLGENDEM ANSCHLAG: Gleiche Technik wie das gebundene Glissando, jedoch wird die zweite Note angeschlagen.

NATÜRLICHES FLAGEOLETT: Berühre die Saite über dem angegebenen Bund leicht mit einem Finger der Griffhand. Schlage die Saite an und lasse sie frei schwingen.

PICK SCRAPE: Fahre mit dem Plektrum nach unten über die Saiten - klappt am besten bei umsponnenen Saiten.

DÄMPFEN MIT DER SCHLAGHAND: Lege die Schlaghand oberhalb der Brücke leicht auf die Saite(n).

DÄMPFEN MIT DER GRIFFHAND: Du erreichst einen percussiven Sound, indem du die Griffhand leicht über die Saiten legst (ohne diese herunterzudrücken) und dann mit der Schlaghand anschlägst.

AMMERKUNG: Das Tempo der Zieher und Glissandos ist abhängig von der rhythmischen Notation und dem Grundtempo.

SPIEGAZIONI DI TABLATURA PER CHITARRA

La musica per chitarra può essere annotata in tre diversi modi: sul pentagramma, in tablatura e in taglio ritmico

IL TAGLIO RITMICO è scritto sopra il pentagramma. Percuotere le corde al ritmo indicato Le teste arrotondate delle note indicano note singole.

IL PENTAGRAMMA MUSICALE mostra toni e ritmo ed è divisa da linee in settori. I toni sono indicati con le prime sette lettere dell'alfabeto.

LA TABLATURA rappresenta graficamente la tastiera della chitarra. Ogni linea orizzontale rappresenta una corda, ed ogni corda rappresenta un tasto.

DEFINIZIONI PER ANNOTAZIONI SPECIALI PER CHITARRA

SEMI-TONO CURVATO: percuotere la nota e curvare di un semitono (1/2 passo).

TONO CURVATO: Percuotere la nota e curvare di un tono (passo intero).

NOTA BREVE, CURVATA: percuotere la nota e curvare come indicato. Suonare la prima nota il più velocemente possibile.

QUARTO DI TONO, CURVATO: Percuotere la nota e curvare di un quarto di passo.

CURVA E LASCIA: Percuotere la nota e curvare come indicato, quindi rilasciare indietro alla nota originale.

CURVA E RIPERCUOTI: Percuotere la nota e curvare come indicato poi ripercuotere la corda nel punto del simbolo.

PRE-CURVA: Curvare la nota come indicato e quindi percuoterla.

PRE-CURVA E RILASCIO: Curvare la nota come indicato. Colpire e rilasciare la nota indietro alla tonalità indicata.

MARTELLO-COLPISCI: Colpire la prima nota (in basso) con un dito; quindi suona la nota più alta (sulla stessa corda) con un altro dito, toccandola senza pizzicare.

TOGLIERE: Posizionare entrambe le dita sulla nota da suonare. Colpire la prima nota e, senza pizzicare, togliere le dita per suonare la seconda nota (più in basso).

LEGATO SCIVOLATO (GLISSATO): Colpire la prima nota e quindi far scivolare lo stesso dito della mano della tastiera su o giù alla seconda nota. La seconda nota non viene colpita.

CAMBIO SCIVOLATO (GLISSARE E RICOLPIRE): Uguale al legato - scivolato eccetto che viene colpita la seconda nota.

ARMONICA NATURALE: Colpire la nota mentre la mano della tastiera tocca leggermente la corda direttamente sopra il tasto indicato.

PIZZICA E GRAFFIA: Il limite del pizzicato è tirato su (o giù) lungo la corda, producendo un suono graffiante.

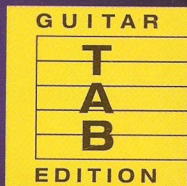
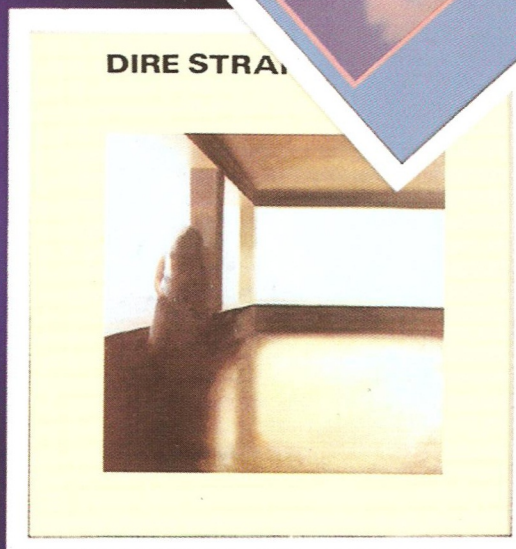
SORDINA CON IL PALMO: La nota è parzialmente attenuato dalla mano del pizzicato toccando la corda (le corde) appena prima del ponte.

CORDE SMORZATE: Un suono di percussione viene prodotto appoggiando la mano della tastiera attraverso la corda (le corde) senza premere, e colpendole con la mano del pizzicato.

NOTA: La velocità di ogni curvatura è indicata dalle annotazioni musicali e dal tempo.

Printed in Malta by Progress Press Co. Ltd 9/08 (166847)

Authentic transcriptions of every song from the album in note-for-note guitar tablature & standard notation, complete with melody line, lyrics, guitar chord boxes & chord names.

SULTANS OF SWING
LADY WRITER
ROMEO AND JULIET
TUNNEL OF LOVE
PRIVATE INVESTIGATIONS
TWISTING BY THE POOL
LOVE OVER GOLD (LIVE)
SO FAR AWAY
MONEY FOR NOTHING
BROTHERS IN ARMS
WALK OF LIFE
CALLING ELVIS
HEAVY FUEL
ON EVERY STREET
YOUR LATEST TRICK (LIVE)
LOCAL HERO - WILD THEME (LIVE)

Wise Publications
Order No. DG70826

www.musicsales.com

ISBN 0-7119-7303-2
9 780711 973039